

SUITE FOR BIG BAND

BY

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Music.

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Chairperson: Dan Gailey

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Matt Otto

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The Thesis Committee for Eric Oatts certifies that this is the approved version of the following  
thesis:

Suite for Big Band

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Chairperson: Dan Gailey

Date Approved: June 10<sup>th</sup>, 2016

## Abstract

Suite for Big Band is a series of original compositions for a traditional 17-piece large jazz ensemble. The three-movement collection lasts approximately 18-19 minutes in its entirety. The goal of the suite is to present both the audience and performers with an enjoyable and challenging, yet still accessible, composition that utilizes a combination of both modern and traditional jazz-writing techniques. It features many different members of the ensemble, as improvised solo sections are provided for several different individual instrument parts.

Each movement contains its own central melodic theme, with other various smaller themes occasionally appearing throughout. There are, however, instances of thematic melodic and harmonic material overlapping between pieces. For instance, the first motivic material presented in the first piece, *Second Wind*, is the same motivic material that is used to end the final piece, *Revival*. Each movement is also tonally centered to a different minor scale, with a substantial amount of the underlying harmonies being comprised of a series of stacked perfect fourths and fifths used in combination with both minor and major seconds. The main melody of each movement is also first presented early in a clear fashion by a small group of horns with rhythm section before eventually being joined by the rest of the ensemble. While traditional instrumentation for big band usually utilizes each horn section as a singular cohesive unit, members of each section instead play independently from one another for a majority of each movement of the suite.

## **I. Second Wind**

The first movement is in a unique open-ended form, that is tonally centered around the B aeolian mode. It is intended to start softly while gradually and continuously gaining momentum until eventually dropping dramatically for an extended guitar solo beginning in m. 76. While the form is open, sections of the piece are divided almost entirely into eight-measure phrases, with the only exception occurring during the end of the guitar solo, in which five-measure phrases are instead utilized.

An abrupt recapitulation of mm. 52-75 follows a quiet piano interlude after the long guitar solo. However, a new melodic device (perfect fourths ascending by major thirds) provides a somewhat unexpected and entertaining ending for the movement.

## **II. Gold and Lavender**

The second movement, which features solos for both alto and tenor saxophone, is intended to be both rhythmically fluid and aesthetically relaxing in nature. To accomplish this, trumpets are replaced by flugelhorns, triple meter is utilized to create a dance-like effect, and many of the dynamics in each section are marked as *piano* throughout the piece. The tonal center of the work is based on C natural minor, while it transitions briefly to A-flat melodic minor at the end of the form. The first statement of the melody is a permutation of a first-inversion G-minor triad. This statement is mimicked in several instances by the flugelhorns as background figures for the tenor saxophone solo.

The piano performs a consistent rhythm throughout the piece, and utilizes minor and major seconds as a basis for a majority of its harmonies. The piece again utilizes a unique form, although not in the same open-ended fashion as *Second Wind*. 28-measures in length, this form is repeated continuously entirely throughout the piece, with few exceptions. The first 12 measures of the form provide an introduction, and again serve as an interlude between the alto saxophone and tenor saxophone solos. It is intended that the tenor saxophone end its solo by transitioning either by scalar or intervallic means back to the original melody in a seamless and natural fashion.

Another instance of the form breaking away from its set-forth 28-measure structure occurs in m. 301, when the harmony shifts away from the expected return to C minor and instead moves to A-flat lydian. This is intended to be the major arrival point of the piece, and the ensemble is to almost immediately begin to decrescendo while playing independent descending lines. This decaying effect is done in order to set up the final dramatic ostinato figures in the rhythm section before fading to silence.

### **III. Revival**

The melody of the final movement, *Revival*, is based almost entirely on the C harmonic minor scale. Its underlying form, 32 measures in length, includes a 24-bar minor blues followed by 8 measures of extended utilization of various minor chords. These minor chords shift from B-flat dorian to C phrygian, and then from E-flat dorian to F phrygian before briefly returning to C minor and ending on a rather unexpected D-flat lydian. The 24-bar blues form is accomplished

by essentially doubling the length of what would be each bar of a standard traditional 12-bar blues. As harmonic minor provides the tonal foundation, the resulting aesthetic of the work possesses a certain dark and ominous quality to it. Other textural devices are used to further this somewhat “dark” aesthetic, such as extended usage of trills in the saxophones and trumpets, and a recurring ostinato in the piano, bass, trombones, and baritone saxophone.

Each horn section plays more independently with one another than in the previous two movements. For example, the trumpets and trombones primarily play the melody throughout the piece, while the saxophones provide various eighth-note fills. This is done in some degree to create a “call and response” effect. Many of the lines played by the saxophones are based on augmented triads, which can again be derived from the parent harmonic minor scale.

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# **SUITE FOR BIG BAND**

**I. SECOND WIND**

**II. GOLD & LAVENDER**

**III. REVIVAL**





# I. SECOND WIND

ERIC OATTS

$\text{♩} = 145$

SOP. SAX.  $\text{4/4}$   $p$

ALTO SAX.  $\text{4/4}$   $p$

TENOR 1  $\text{4/4}$   $p$

TENOR 2  $\text{4/4}$   $p$

BAR. SAX.  $\text{4/4}$   $p$

TPT. 1  $\text{4/4}$   $pp$

TPT. 2  $\text{4/4}$   $pp$

TPT. 3  $\text{4/4}$   $p$

TPT. 4  $\text{4/4}$   $p$

TBN. 1  $\text{4/4}$   $p$

TBN. 2  $\text{4/4}$   $p$

TBN. 3  $\text{4/4}$   $p$

B. TBN.  $\text{4/4}$   $p$

J. GTR.  $\text{4/4}$   $mp$

PNO.  $\text{4/4}$   $mp$

BASS  $\text{4/4}$   $mp$

DR.  $\text{4/4}$   $\text{♩} = 145$   $mp$

7

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

*pp*

*pp*

The musical score for page 6, measures 7-10, is presented below. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with measure numbers 7, 8, 9, and 10 indicated at the beginning of each staff. The instruments are listed on the left side of the score. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piano part (PNO.) is written for both the right and left hands. The bass part (BASS) is written in bass clef. The drums part (DR.) is written in a simplified notation. The jazz guitar part (J. GTR.) is written in treble clef. The brass parts (TPT. 1-4, TBN. 1-3, B. TBN.) are written in both treble and bass clefs. The woodwind parts (SOP. SAX., ALTO SAX., TENOR 1, TENOR 2, BAR. SAX.) are written in treble clef. The dynamic markings *pp* (pianissimo) are used in measures 8 and 9 for the Trumpet 3 and Trumpet 4 parts.

11

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BARO. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

DEUM FILL

DEUM FILL

DEUM FILL

DEUM FILL UNTIL A

Detailed description of the musical score: The score is for a jazz ensemble. Measures 11-15 are shown. Measures 11-14 have a common time signature of 4/4. Measure 15 changes to 3/4 time. The saxophone section (SOP. SAX., ALTO SAX., TENOR 1, TENOR 2, BARO. SAX.) and brass section (TPT. 1-4, TBN. 1-3, B. TBN.) mostly play whole rests in measures 11-14. The baritone saxophone has some activity in measure 11. The piano part (PNO.) has a complex, fast-moving line with many beamed sixteenth notes. The jazz guitar (J. GTR.) and bass (BASS) parts have some activity in measure 11. The drums (DR.) part includes a 'DEUM FILL' instruction in measure 11 and a 'DEUM FILL UNTIL A' instruction in measure 15.

16 **[A]** **[B]**

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNQ.

BASS

**[A]** **[B]**

DR.

23

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

[illegible]

37

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

*mp*

*mp*

*mp*

43

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PHO.

BASS

DR.

The musical score for page 12, measures 43-49, is presented below. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures 43 through 49. The instruments are listed on the left: SOP. SAX., ALTO SAX., TENOR 1, TENOR 2, BAR. SAX., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., J. GTR., PHO., BASS, and DR. The notation includes various musical symbols such as rests, eighth notes, quarter notes, and half notes, with some measures containing accidentals and ties. The piano part (PHO.) features a complex rhythmic pattern in the right hand, while the bass part (BASS) provides a steady accompaniment. The drums (DR.) play a consistent pattern throughout the measures.



50 [D]

SOP. SAX. *mf*

ALTO SAX. *mf*

TENOR 1 *mf*

TENOR 2 *mf*

BAR. SAX. *mf*

TPT. 1 *mf*

TPT. 2 *mf*

TPT. 3 *mf*

TPT. 4 *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

B. TBN. *mf*

J. GTR.

PRM.

BASS

DR. [D]

55

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PRM.

BASS

DR.

60

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

65

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

71

[E]

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

8\_11

8\_11

8\_11

PNO.

BASS

DR.

[E]

DROP DOWN IMMEDIATELY

*ff* = *p*

77

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PHO.

BASS

DR.

C#-7

Dmaj7(#11)

Fmaj7(#11)

F#7ALT.

G-11

**[F]**

85

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PHO.

BASS

DR.

**[F]**

93

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PMO.

BASS

DR.

8-11(b5) Aadd9 Gmaj7(#11) Amaj9 B-7 B-11(b5) Aadd9 Gmaj7(#11) A7(b9) E-11

8-11(b5) Amaj9 Gmaj7(#11) Amaj9 B-7 B-11(b5) Amaj9 Gmaj7(#11) A7(b9) E-11

8-11(b5) Aadd9 Gmaj7(#11) Amaj9 B-7 B-11(b5) Aadd9 Gmaj7(#11) A7(b9) E-11



101

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PHO.

BASS

DR.

A7/E

E-11

A7/E

E-11

A7/E

E-11

This musical score is a full band arrangement of 'The Sound of Silence' by Simon & Garfunkel. The score is written for a large ensemble, including woodwinds, brass, strings, and rhythm section. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing staves for various instruments and vocal parts.

**Instrumentation:**

- Woodwinds:** Soprano Saxophone (SOP. SAX.), Alto Saxophone (ALTO. SAX.), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone Saxophone (BARI. SAX.).
- Brass:** Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), Trumpet 4 (TPT. 4), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), Bass Trombone (B. TBN.).
- String Section:** Violin 1 (VCL. 1), Violin 2 (VCL. 2), Viola (VLA.), Violoncello (VCL.), Double Bass (DBL.).
- Rhythm Section:** Guitar (J. GTR.), Piano (PNO.), Bass (BASS).
- Vocals:** Lead Vocal (VCL.), Backing Vocal (BCK. VCL.).

**Score Structure:**

- System 1:** Contains staves for SOP. SAX., ALTO. SAX., TENOR 1, TENOR 2, BARI. SAX., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., J. GTR., PNO., and BASS. The guitar part includes a solo section with a key signature change to one sharp (F#).
- System 2:** Contains staves for VCL. 1, VCL. 2, VLA., VCL., DBL., and DR. (Drum). The guitar part continues with a key signature change to one sharp (F#).

**Chord Progression:**

The chord progression for the guitar part is as follows:

- System 1: A7/E, Bb-7, B-7, Amaj13, Ab-7, Db7(b9), F#-7, Ab-7.
- System 2: A7/E, Bb-7, B-7, Amaj13, Ab-7, Db7(b9), F#-7, Ab-7.

**Lyrics:**

The lyrics are written in the vocal staves. The first system contains the lyrics for the first two lines of the song, and the second system contains the lyrics for the next two lines. The lyrics are: "Hello, hello, how low I've come to this / So quietly, so quietly, the sound of silence / The sound of silence, the sound of silence / The sound of silence, the sound of silence."

[H]

113

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PMO.

BASS

DR.

Amaj7 Emaj7 Ebmaj7 D13 F13 F#7ALT B-11 C#-7 Dmaj7(#11) Fmaj7(#11) F#7ALT B-7

Amaj7 Emaj7 Ebmaj7 D13 F13 F#7ALT B-11 C#-7 Dmaj7(#11) Fmaj7(#11) F#7ALT B-7

Amaj7 Emaj7 Ebmaj7 D13 F13 F#7ALT B-11 C#-7 Dmaj7(#11) Fmaj7(#11) F#7ALT B-7

[H]

125

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PN.

BASS

DR.

g<sub>11</sub>(b5) A(add9) Gmaj7(b11) Amaj9 g<sub>7</sub> g<sub>11</sub>(b5) A(add9)

g<sub>11</sub>(b5) Amaj9 Gmaj7(b11) Amaj9 g<sub>7</sub> g<sub>11</sub>(b5) Amaj9

g<sub>11</sub>(b5) A(add9) Gmaj7(b11) Amaj9 g<sub>7</sub> g<sub>11</sub>(b5) A(add9)

131

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PN.

BASS

DR.

$G^{maj7}(\sharp 11)$   $A7(\flat 9)$   $E_{-11}$   $A^7/E$   $E_{-11}$



[J]

143

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PHO.

BASS

DR.

START WINDING DOWN 2X

START WINDING DOWN SOLO 2X

151

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

END GUITAR SOLO



160 [K] [L]

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PN.

BASS

DR.

*p*

[K] [L]

*p*

169

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

176

SOP. SAX. *mf*

ALTO SAX. *mf*

TENOR 1 *mf*

TENOR 2 *mf*

BAR. SAX. *mf*

TPT. 1 *mf*

TPT. 2 *mf*

TPT. 3 *mf*

TPT. 4 *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

B. TBN. *mf*

J. GTR. *mf*

PRM. *mf*

BASS *mf*

DR. *f*

## [M]

183

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

[M]

189

[N]

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

*ff*

[N]

195

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNL.

BASS

DR.

The musical score for page 34, measures 195-198, is arranged in a standard orchestral format. The instruments are listed on the left: SOP. SAX., ALTO SAX., TENOR 1, TENOR 2, BAR. SAX., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., J. GTR., PNL., BASS, and DR. The score is written in 4/4 time. Measures 195-198 show various musical notations including notes, rests, and articulation marks. The Soprano Saxophone and Alto Saxophone parts feature long, sustained notes with slurs. The Tenor 1 and Tenor 2 parts have more active, melodic lines. The Baritone Saxophone part is more rhythmic. The Trumpet and Trombone parts have sustained notes with some articulation. The Jazzy Guitar part has a melodic line. The Piano part has sustained chords. The Bass part has a rhythmic line. The Drums part has a simple, steady pattern.

199

SOP. SAX.

ALTO SAX.

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PRM.

BASS

DR.

*ff*

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# II. GOLD & LAVENDER

ERIC OATTS

$\text{♩} = 145$

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PHO.

BASS

DR.

$\text{♩} = 145$

$C^{\#9}$   $A\flat\text{maj}7(\sharp 11)$   $F_{-11}$   $B\flat 13(\flat 9)$

$C^{\#9}$   $A\flat\text{maj}7(\sharp 11)$   $F_{-11}$   $B\flat 13(\flat 9)$

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestral and band arrangement. The score is written for the following instruments and voices:

- Vocals:** Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone Saxophone (BARI. SAX.), Flute (FLUG.), Flute (FLUG.), Flute (FLUG.), Flute (FLUG.), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), Bass Trombone (B. TBN.), J. GTR. (Jazz Guitar), PNO. (Piano), and BASS.
- Key Signature:** The score is in the key of A major, indicated by the [A] symbol at the beginning of the first staff.
- Tempo:** The tempo is marked as "13" (likely 13 beats per minute).
- Dynamic Markings:** The score includes various dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *Ab maj7 (#11)* (A-flat major 7th with a sharp 11th).
- Instrumentation:** The instrumentation includes a full string section (Violins, Violas, Cellos, Double Basses), a woodwind section (Flutes, Clarinets, Saxophones), a brass section (Trombones, Baritone Saxophone), and a rhythm section (Jazz Guitar, Piano, Bass).
- Structure:** The score is divided into measures, with a repeat sign at the end of the first staff. The key signature changes to A-flat major (A minor) in the second staff, indicated by the [A] symbol with a flat.



29

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Abmaj7(#11) F-11 Bb13(b9)

Abmaj7(#11) F-11 Bb13(b9)

Abmaj7(#11) F-11 Bb13(b9)

37

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Chord symbols for J. GTR., PNO., and BASS:

- Measures 37-38:  $E\flat maj7$
- Measure 38:  $E\flat maj7(\sharp 5)$
- Measures 39-40:  $E\flat maj7$
- Measure 40:  $D7(\sharp 11)$
- Measures 41-42:  $D\flat maj7(\sharp 11)$



## [C]

53

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

*pp*

*pp*

*pp*

*mp*

*mp*

*C-9*

*Abmaj7(#11)*

*C-9*

*Abmaj7(#11)*

[C]

61

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Chord symbols: F<sub>-11</sub>, Bb13(b9), Ebmaj7, Ebmaj7(b9), Ebmaj13, D7(b9)



69

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

3

$\text{D}^{\flat}\text{maj7}(\sharp 11)$

$\text{A}^{\flat}\text{maj7}$

$\text{D}^{\flat}\text{maj7}(\sharp 11)$

$\text{A}^{\flat}\text{maj7}$

3

77

[D]

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

C-9

G7( $\frac{9}{7}$ )

G7( $\frac{9}{7}$ )

G7( $\frac{9}{7}$ )

C-9

G7( $\frac{9}{7}$ )

G7( $\frac{9}{7}$ )

G7( $\frac{9}{7}$ )

C-9

[D]

85

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Abmaj7(#11) F-11 Bb13(b9)

Abmaj7(#11) F-11 Bb13(b9)

Abmaj7(#11) F-11 Bb13(b9)

93

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Chord progression for J. GTR., PNO., and BASS:

- E♭maj7
- E♭maj7(♯5)
- E♭maj13
- D7(♯11)
- D♭maj7(♯11)

101

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Ab-(maj7) G7( $\sharp 9$ ) G7( $\flat 9$ ) G7( $\flat 9$ )

Ab-(maj7) G7( $\sharp 9$ ) G7( $\flat 9$ ) G7( $\flat 9$ )

Ab-(maj7) G7( $\sharp 9$ ) G7( $\flat 9$ ) G7( $\flat 9$ )

109

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

3/2 FEEL

$C^{-9}$

$Ab^{maj}7(\sharp 11)$

**[E]**

117  $D_{-11}$   $G^{13}\flat 9$   $A^{-9}$

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

$F_{-11}$   $B\flat^{13}\flat 9$   $C^{-9}$

$F_{-11}$   $B\flat^{13}\flat 9$   $C^{-9}$

$F_{-11}$   $B\flat^{13}\flat 9$   $C^{-9}$

END 3/2 FEEL **[E]** ALTO SOLO

The musical score is arranged in a system of staves. The top section includes staves for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BAR. SAX., and four FLUG. parts. Below these are staves for TBN. 1, TBN. 2, TBN. 3, and B. TBN. The next section includes staves for J. GTR., PNO., and BASS. The bottom section includes a staff for DR. The score features various musical notations, including notes, rests, and dynamic markings like *mp* and *OPEN*. Chord changes are indicated above the staves:  $D_{-11}$ ,  $G^{13}\flat 9$ ,  $A^{-9}$ ,  $F_{-11}$ ,  $B\flat^{13}\flat 9$ , and  $C^{-9}$ . A section marked 'END 3/2 FEEL' is followed by a section marked 'ALTO SOLO'.

125

Fmaj7(#11) D<sub>11</sub> G<sub>13</sub>(b9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Fmaj7(#11) F<sub>11</sub> B<sub>13</sub>(b9)

Fmaj7(#11) F<sub>11</sub> B<sub>13</sub>(b9)

Fmaj7(#11) F<sub>11</sub> B<sub>13</sub>(b9)





141 F<sub>-</sub> (maj7) E7<sub>(♯9)</sub> E7<sub>(♯9)</sub> E7<sub>♭9</sub>

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR. Ab<sub>-</sub> (maj7) G7<sub>(♯9)</sub> G7<sub>(♯9)</sub> G7<sub>♭9</sub>

PNO. Ab<sub>-</sub> (maj7) G7<sub>(♯9)</sub> G7<sub>(♯9)</sub> G7<sub>♭9</sub>

BASS Ab<sub>-</sub> (maj7) G7<sub>(♯9)</sub> G7<sub>(♯9)</sub> G7<sub>♭9</sub>

DR. H

**[F]**

149 **A<sup>-9</sup>** **Fmaj7(#11)**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

**[F]**

DR.

157  $D_{-11}$   $G^{13}\flat 9$   $C^{maj}7$   $C^{maj}7(\sharp 9)$   $C^{maj}13$   $B^7(\sharp 11)$

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.  $F_{-11}$   $B^b13\flat 9$   $E^b^{maj}7$   $E^b^{maj}7(\sharp 9)$   $E^b^{maj}13$   $D^7(\sharp 11)$

PNO.  $F_{-11}$   $B^b13\flat 9$   $E^b^{maj}7$   $E^b^{maj}7(\sharp 9)$   $E^b^{maj}13$   $D^7(\sharp 11)$

BASS  $F_{-11}$   $B^b13\flat 9$   $E^b^{maj}7$   $E^b^{maj}7(\sharp 9)$   $E^b^{maj}13$   $D^7(\sharp 11)$

DR.

165  $\text{Bb} \text{maj} 7 (\#11)$   $\text{F} \text{maj} 7$

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

173  $E7(\sharp 9)$   $E7(\sharp 9)$   $E7(\sharp 9)$  **[G]**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.  $G7(\sharp 9)$   $G7(\sharp 9)$   $G7(\sharp 9)$   $C-9$  TENOR SOLO

PNO.  $G7(\sharp 9)$   $G7(\sharp 9)$   $G7(\sharp 9)$   $C-9$  TENOR SOLO

BASS  $G7(\sharp 9)$   $G7(\sharp 9)$   $G7(\sharp 9)$   $C-9$  TENOR SOLO

**[G]**

DR.

[illegible]

**[H]**

189

ALTO 1

ALTO 2

TENOR 1  $D_9$   $Bb\text{maj}7\sharp 11$

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.  $C_9$   $Ab\text{maj}7\sharp 11$

PNO.  $C_9$   $Ab\text{maj}7\sharp 11$

BASS  $C_9$   $Ab\text{maj}7\sharp 11$

**[H]**

DR. H



197

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

$G_{-11}$

$C^{13}b9$

$F^{maj7}$

$F^{maj7}(\sharp 9)$

$F^{maj13}$

$E7(\sharp 11)$

$F_{-11}$

$Bb^{13}b9$

$Ebmaj7$

$Ebmaj7(\sharp 9)$

$Ebmaj13$

$D7(\sharp 11)$

$F_{-11}$

$Bb^{13}b9$

$Ebmaj7$

$Ebmaj7(\sharp 9)$

$Ebmaj13$

$D7(\sharp 11)$

$F_{-11}$

$Bb^{13}b9$

$Ebmaj7$

$Ebmaj7(\sharp 9)$

$Ebmaj13$

$D7(\sharp 11)$

205

ALTO 1

ALTO 2

TENOR 1 *E♭maj7#11* *G♭-maj7*

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR. *D♭maj7#11* *A♭-maj7*

PNO. *D♭maj7#11* *A♭-maj7*

BASS *D♭maj7#11* *A♭-maj7*

DR.

[1]

213

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARL. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

A7(♯9) A7(♯9) A7(♯9) C-9

A7(♯9) A7(♯9) A7(♯9) C-9

A7(♯9) A7(♯9) A7(♯9) C-9

-3

p

-3

p

[1]

221

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

$Bb\text{maj}7(\sharp 11)$

$G_{-11}$

$C\sharp 13(\flat 9)$

$p$

$p$

$p$

$p$

$F_{-11}$

$Bb\sharp 13(\flat 9)$

$A\flat\text{maj}7(\sharp 11)$

$F_{-11}$

$Bb\sharp 13(\flat 9)$

$A\flat\text{maj}7(\sharp 11)$

$F_{-11}$

$Bb\sharp 13(\flat 9)$

229

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

$F^{maj7}$   $F^{maj7}(\sharp 9)$   $F^{maj13}$   $E7(\sharp 11)$   $E\flat^{maj7}(\sharp 11)$

$E\flat^{maj7}$   $E\flat^{maj7}(\sharp 9)$   $E\flat^{maj13}$   $D7(\sharp 11)$   $D\flat^{maj7}(\sharp 11)$

$E\flat^{maj7}$   $E\flat^{maj7}(\sharp 9)$   $E\flat^{maj13}$   $D7(\sharp 11)$   $D\flat^{maj7}(\sharp 11)$

$E\flat^{maj7}$   $E\flat^{maj7}(\sharp 9)$   $E\flat^{maj13}$   $D7(\sharp 11)$   $D\flat^{maj7}(\sharp 11)$



245

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

*p*

*p*

*C-9*

*Abmaj7(#11)*

*C-9*

*Abmaj7(#11)*

*C-9*

*Abmaj7(#11)*

**[J]**

253

ALTO 1 *p*

ALTO 2

TENOR 1 *G<sub>11</sub>* *C<sup>13</sup>♭9* *F<sup>♯</sup>maj7* *F<sup>♯</sup>maj7♭9* *F<sup>♯</sup>maj13* *E7(♯11)*

TENOR 2

BAR. SAX.

FLUG. *p*

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR. *F<sub>11</sub>* *♭13♭9* *E<sup>♭</sup>maj7* *E<sup>♭</sup>maj7♭9* *E<sup>♭</sup>maj13* *D7(♯11)*

PNO. *F<sub>11</sub>* *♭13♭9* *E<sup>♭</sup>maj7* *E<sup>♭</sup>maj7♭9* *E<sup>♭</sup>maj13* *D7(♯11)*

BASS *F<sub>11</sub>* *♭13♭9* *E<sup>♭</sup>maj7* *E<sup>♭</sup>maj7♭9* *E<sup>♭</sup>maj13* *D7(♯11)*

DR.



261

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

$E\flat$  maj7#11

$B\flat$  maj7

$D\flat$  maj7#11

$A\flat$  maj7

$D\flat$  maj7#11

$A\flat$  maj7

$D\flat$  maj7#11

$A\flat$  maj7

[K]

269

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

A7( $\sharp 9$ )

A7( $\sharp 9$ )

A7( $\flat 9$ )

C $^{\flat 9}$

G7( $\sharp 9$ )

G7( $\sharp 9$ )

G7( $\flat 9$ )

C $^{\flat 9}$

[K]

277

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

285

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

EUPH.

J. GTR.

PNO.

BASS

DR.

Chord symbols for J. GTR. and BASS:

- E♭maj7
- E♭maj7(♯5)
- E♭maj13
- D7(♯11)
- D♭maj7(♯11)

293

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNQ.

BASS

DR.

Ab-(maj7)

G7( $\frac{b9}{\sharp 9}$ )

G7( $\frac{b9}{\sharp 9}$ )

G7(b9)

**[L]**

301

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

*Abmaj7#11*

*F-11*

**[L]**

305

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PHO.

BASS

DR.

311

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARL. SAX.

FLUG.

FLUG.

FLUG.

FLUG.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. STR.

PNO.

BASS

DR.

OPEN- FADE TO NOTHING

OPEN- FADE TO NOTHING

KEEP GOING-FADE TO NOTHING

*ppp*

*ppp*

*p*

*pp*

*d.*



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# III. REVIVAL

ERIC OATTS

**[A]**

♩ = 239

ALTO SAX. 4/4

ALTO SAX. 4/4

TEN. SAX. 4/4

TEN. SAX. 4/4

BARI. SAX. 4/4

TPT. 4/4

TPT. 4/4

TPT. 4/4

TPT. 4/4

TBN. 4/4

TBN. 4/4

TBN. 4/4

TBN. 4/4

J. GTR. 4/4

PNO. 4/4

U. BASS 4/4

DR. 4/4

♩ = 239

**[A]**

C-maj7  
COMP SPARINGLY

C-maj7

C-maj7

10

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

J. GTR.

PNO.

U. BASS.

DR.

78 **[B]**

17

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

TBN.

B. TBN.

J. GTR. *c-maj7* *F-11*

PNO.

*c-maj7*

U. BASS

**[B]**

DR.

26

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

J. GTR.

PNO.

U. BASS.

DR.

*C-maj7*

*A♭maj7(♯11)*

*G<sup>9</sup>*

*D-maj7*

## TRILL

42

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

J. GTR.

PNO.

U. BASS.

DR.

[D]

C-maj7

C-maj7

[D]

ALTO SAX. 

ALTO SAX. 

TEN. SAX. 

TEN. SAX. 

BAR. SAX. 

TPT. 

TPT. 

TPT. 

TPT. 

TBN. 

TBN. 

TBN. 

B. TBN. 

J. GTR. 

PNO. 

U. BASS 

DR. 

*F-7*



57

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

J. GTR.  $C-7$   $A\flat maj7(\sharp 9)$

PNO.  $C-$   $A\flat maj7(\sharp 9)$

U. BASS

DR.

ALTO SAX. 

ALTO SAX. 

TEN. SAX. 

TEN. SAX. 

BARI. SAX. 

TPT. 

TPT. 

TPT. 

TPT. 

TBN. 

TBN. 

TBN. 

TBN. 

J. GTR. 

PNO. 

U. BASS 

DR. 

Chord symbols:  $G7(\frac{b9}{13})$ , C-maj7,  $G7(\frac{b9}{13})$ ,  $G7_{ALT.}$

$\vdash f$

77

ALTO SAX. OPEN A-7 D-7

ALTO SAX. OPEN A-7 D-7

TEN. SAX. OPEN D-7 G-7

TEN. SAX. OPEN D-7 G-7

BARI. SAX. OPEN A-7 D-7

TPT. OPEN D-7 G-7

TPT. OPEN D-7 G-7

TPT. FIRST SOLO OPEN D-7 G-7

TPT. OPEN D-7 G-7

TBN. OPEN C-7 F-7

TBN. OPEN C-7 F-7

TBN. OPEN C-7 F-7

TBN. OPEN C-7 F-7

J. GTR. OPEN C-7 F-7

PNO. OPEN C-7 F-7

U. BASS OPEN C-7 F-7

DR. [F] OPEN

87						87								
A-7						Fmaj7(♭9)		Bø7		E7 <sub>ALT.</sub>		A-7		
ALTO SAX.														
ALTO SAX.	A-7						Fmaj7(♭9)		Bø7		E7 <sub>ALT.</sub>		A-7	
TEN. SAX.	D-7						B♭maj7(♭9)		Eø7		A7 <sub>ALT.</sub>		D-7	
TEN. SAX.	D-7						B♭maj7(♭9)		Eø7		A7 <sub>ALT.</sub>		D-7	
BARI. SAX.	A-7						Fmaj7(♭9)		Bø7		E7 <sub>ALT.</sub>		A-7	
TPT.	D-7						B♭maj7(♭9)		Eø7		A7 <sub>ALT.</sub>		D-7	
TPT.	D-7						B♭maj7(♭9)		Eø7		A7 <sub>ALT.</sub>		D-7	
TPT.	D-7						B♭maj7(♭9)		Eø7		A7 <sub>ALT.</sub>		D-7	
TPT.	D-7						B♭maj7(♭9)		Eø7		A7 <sub>ALT.</sub>		D-7	
TBN.	C-7						A♭maj7(♭9)		Dø7		G7 <sub>ALT.</sub>		C-7	
TBN.	C-7						A♭maj7(♭9)		Dø7		G7 <sub>ALT.</sub>		C-7	
TBN.	C-7						A♭maj7(♭9)		Dø7		G7 <sub>ALT.</sub>		C-7	
TBN.	C-7						A♭maj7(♭9)		Dø7		G7 <sub>ALT.</sub>		C-7	
B. TBN.	C-7						A♭maj7(♭9)		Dø7		G7 <sub>ALT.</sub>		C-7	
J. GTR.	C-7						A♭maj7(♭9)		Dø7		G7 <sub>ALT.</sub>		C-7	
PNO.	C-7						A♭maj7(♭9)		Dø7		G7 <sub>ALT.</sub>		C-7	
U. BASS	C-7						A♭maj7(♭9)		Dø7		G7 <sub>ALT.</sub>		C-7	
DR.														

98

ALTO SAX.  $E^7_{ALT.}$  G- A- G- A- C- D- A-  $Bbmaj7\sharp11b$

ALTO SAX.  $E^7_{ALT.}$  G- A- G- A- C- D- A-  $Bbmaj7\sharp11b$

TEN. SAX.  $A^7_{ALT.}$  C- D- C- D- F- G- D-  $Ebmaj7\sharp11b$

TEN. SAX.  $A^7_{ALT.}$  C- D- C- D- F- G- D-  $Ebmaj7\sharp11b$

BAR. SAX.  $E^7_{ALT.}$  G- A- G- A- C- D- A-  $Bbmaj7\sharp11b$

TPT.  $A^7_{ALT.}$  C- D- C- D- F- G- D-  $Ebmaj7\sharp11b$

TPT.  $A^7_{ALT.}$  C- D- C- D- F- G- D-  $Ebmaj7\sharp11b$

TPT.  $A^7_{ALT.}$  C- D- C- D- F- G- D-  $Ebmaj7\sharp11b$

TPT.  $A^7_{ALT.}$  C- D- C- D- F- G- D-  $Ebmaj7\sharp11b$

TPT.  $A^7_{ALT.}$  C- D- C- D- F- G- D-  $Ebmaj7\sharp11b$

TBN.  $G^7_{ALT.}$   $Bb-$  C-  $Bb-$  C-  $Eb-$  F- C-  $Dbmaj7\sharp11b$

TBN.  $G^7_{ALT.}$   $Bb-$  C-  $Bb-$  C-  $Eb-$  F- C-  $Dbmaj7\sharp11b$

TBN.  $G^7_{ALT.}$   $Bb-$  C-  $Bb-$  C-  $Eb-$  F- C-  $Dbmaj7\sharp11b$

TBN.  $G^7_{ALT.}$   $Bb-$  C-  $Bb-$  C-  $Eb-$  F- C-  $Dbmaj7\sharp11b$

TBN.  $G^7_{ALT.}$   $Bb-$  C-  $Bb-$  C-  $Eb-$  F- C-  $Dbmaj7\sharp11b$

J. GTR.  $G^7_{ALT.}$   $Bb-$  C-  $Bb-$  C-  $Eb-$  F- C-  $Dbmaj7\sharp11b$

PNO.  $G^7_{ALT.}$   $Bb-$  C-  $Bb-$  C-  $Eb-$  F- C-  $Dbmaj7\sharp11b$

U. BASS  $G^7_{ALT.}$   $Bb-$  C-  $Bb-$  C-  $Eb-$  F- C-  $Dbmaj7\sharp11b$

DR.  $Bb-$  C-  $Bb-$  C-  $Eb-$  F- C-  $Dbmaj7\sharp11b$

[6]

108

LH

A-7

ALTO SAX.

A-7

TEN. SAX.

D-7

TEN. SAX.

D-7

BARI. SAX.

A-7

TPT.

D-7

TPT.

D-7

TPT.

D-7

TBN.

C-7

TBN.

C-7

TBN.

C-7

B. TBN.

C-7

J. GTR.

C-7

PNO.

C-7

U. BASS

C-7

[H]

DR.

C-7

89

117

ALTO SAX.  $D_{-11}$   $E^{\flat}7$   $E7(\sharp 13)$   $A-7$

ALTO SAX.  $D_{-11}$   $E^{\flat}7$   $E7(\sharp 13)$   $A-7$

TEN. SAX.  $G_{-11}$   $E^{\flat}7$   $A7(\sharp 13)$   $D-7$

TEN. SAX.  $G_{-11}$   $E^{\flat}7$   $A7(\sharp 13)$   $D-7$

BAR. SAX.  $D_{-11}$   $E^{\flat}7$   $E7(\sharp 13)$   $A-7$

TPT.  $G_{-11}$   $E^{\flat}7$   $A7(\sharp 13)$   $D-7$

TPT.  $G_{-11}$   $E^{\flat}7$   $A7(\sharp 13)$   $D-7$

TPT.  $G_{-11}$   $E^{\flat}7$   $A7(\sharp 13)$   $D-7$

TPT.  $G_{-11}$   $E^{\flat}7$   $A7(\sharp 13)$   $D-7$

TBN.  $F_{-11}$   $D^{\flat}7$   $G7(\sharp 13)$   $C-7$

TBN.  $F_{-11}$   $D^{\flat}7$   $G7(\sharp 13)$   $C-7$

TBN.  $F_{-11}$   $D^{\flat}7$   $G7(\sharp 13)$   $C-7$

B. TBN.  $F_{-11}$   $D^{\flat}7$   $G7(\sharp 13)$   $C-7$

J. GTR.  $F_{-11}$   $D^{\flat}7$   $G7(\sharp 13)$   $C-7$

PNO.  $F_{-11}$   $D^{\flat}7$   $G7(\sharp 13)$   $C-7$

U. BASS.  $F_{-11}$   $D^{\flat}7$   $G7(\sharp 13)$   $C-7$

DR.  $F_{-11}$   $D^{\flat}7$   $G7(\sharp 13)$   $C-7$



125

ALTO SAX.  $F\sharp maj7(\sharp 9)$   $B\flat 7$   $E7\text{ALT.}$   $A-7$   $E7\text{ALT.}$

ALTO SAX.  $F\sharp maj7(\sharp 9)$   $B\flat 7$   $E7\text{ALT.}$   $A-7$   $E7\text{ALT.}$

TEN. SAX.  $B\flat maj7(\sharp 9)$   $E\flat 7$   $A7\text{ALT.}$   $D-7$   $A7\text{ALT.}$

TEN. SAX.  $B\flat maj7(\sharp 9)$   $E\flat 7$   $A7\text{ALT.}$   $D-7$   $A7\text{ALT.}$

BARI. SAX.  $F\sharp maj7(\sharp 9)$   $B\flat 7$   $E7\text{ALT.}$   $A-7$   $E7\text{ALT.}$

TPT.  $B\flat maj7(\sharp 9)$   $E\flat 7$   $A7\text{ALT.}$   $D-7$   $A7\text{ALT.}$

TPT.  $B\flat maj7(\sharp 9)$   $E\flat 7$   $A7\text{ALT.}$   $D-7$   $A7\text{ALT.}$

TPT.  $B\flat maj7(\sharp 9)$   $E\flat 7$   $A7\text{ALT.}$   $D-7$   $A7\text{ALT.}$

TPT.  $B\flat maj7(\sharp 9)$   $E\flat 7$   $A7\text{ALT.}$   $D-7$   $A7\text{ALT.}$

TBN.  $A\flat maj7(\sharp 9)$   $D\flat 7$   $G7\text{ALT.}$   $C-7$   $G7\text{ALT.}$

TBN.  $A\flat maj7(\sharp 9)$   $D\flat 7$   $G7\text{ALT.}$   $C-7$   $G7\text{ALT.}$

TBN.  $A\flat maj7(\sharp 9)$   $D\flat 7$   $G7\text{ALT.}$   $C-7$   $G7\text{ALT.}$

TBN.  $A\flat maj7(\sharp 9)$   $D\flat 7$   $G7\text{ALT.}$   $C-7$   $G7\text{ALT.}$

J. GTR.  $A\flat maj7(\sharp 9)$   $D\flat 7$   $G7\text{ALT.}$   $C-7$   $G7\text{ALT.}$

PNO.  $A\flat maj7(\sharp 9)$   $D\flat 7$   $G7\text{ALT.}$   $C-7$   $G7\text{ALT.}$

U. BASS  $A\flat maj7(\sharp 9)$   $D\flat 7$   $G7\text{ALT.}$   $C-7$   $G7\text{ALT.}$

DR.  $A\flat maj7(\sharp 9)$   $D\flat 7$   $G7\text{ALT.}$   $C-7$   $G7\text{ALT.}$

133

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

J. GTR.

PNO.

U. BASS.

DR.

**[1]**

141

93

ALTO SAX. *f* DRUM SOLO 4X PLAY FIRST TIME ONLY

ALTO SAX. *f* DRUM SOLO 4X PLAY FIRST TIME ONLY

TEN. SAX. *f* DRUM SOLO 4X PLAY FIRST TIME ONLY

TEN. SAX. *f* DRUM SOLO 4X PLAY FIRST TIME ONLY

BAR. SAX. *f* DRUM SOLO 4X PLAY FIRST TIME ONLY

TPT. *f* DRUM SOLO 4X PLAY FIRST TIME ONLY

TPT. *f* DRUM SOLO 4X PLAY FIRST TIME ONLY

TPT. *f* DRUM SOLO 4X PLAY FIRST TIME ONLY

TPT. *f* DRUM SOLO 4X PLAY FIRST TIME ONLY

TBN. *f* DRUM SOLO 4X PLAY FIRST TIME ONLY

TBN. *f* DRUM SOLO 4X PLAY FIRST TIME ONLY

TBN. *f* DRUM SOLO 4X PLAY FIRST TIME ONLY

B. TBN. *f* DRUM SOLO 4X PLAY FIRST TIME ONLY

J. GTR. *f* DRUM SOLO 4X

PNO. *f* DRUM SOLO 4X

U. BASS *f* DRUM SOLO 4X

[J] SOLO 4x!!!

[K] BRING DOWN LAST X

150

ALTO SAX. TRILL

ALTO SAX. TRILL

TEN. SAX. TRILL

TEN. SAX. TRILL

BARI. SAX. TRILL

TPT. TRILL

TPT. TRILL

TPT. TRILL

TPT. TRILL

TBN.

TBN.

TBN.

B. TBN.

B. TBN.

J. GTR. C-maj7  
COMP SPARINGLY

PNO.

U. BASS

DR.

158

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

J. GTR.

PNO.

U. BASS.

DR.

The musical score for page 95, starting at measure 158, features a variety of instruments. The woodwinds (Alto and Tenor Saxophones and Baritone Saxophone) and brass (Trumpets and Trombones) sections play melodic and rhythmic lines. The electric guitar, piano, upright bass, and drums provide a rhythmic foundation. The score is written in a standard musical notation with a key signature of one flat and a 4/4 time signature.

165

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

J. GTR. *c-maj7*

PNO. *c-maj7*

U. BASS *c-maj7*  
WALK

DR. [L]

172

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

J. GTR.

PNO.

U. BASS.

DR.

F-7

C-

F-7

C-

F-7

C-7

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

J. GTR.

PNO.

U. BASS

DR.



ALTO SAX. *f*  $\underline{3}$

ALTO SAX. *f*  $\underline{3}$

TEN. SAX. *f*  $\underline{3}$

TEN. SAX. *f*  $\underline{3}$

BARI. SAX. *f*  $\underline{3}$

TPT. *f*

TPT. *f*

TPT. *f*

TPT. *f*

TBN. *f*

TBN. *f*

TBN. *f*

B. TBN. *f*

J. GTR. *C-maj7* *G7(b9)* *Bb- C-*

PNO. *C-maj7* *G7(b9)* *Bb- C-*

U. BASS *C-maj7* *Bb- C-*

DR. *f* [M]

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

J. GTR.

PNO.

U. BASS.

DR.

8b- C- Eb- F- C- Dbmaj7(#11)

8b- C- Eb- F- C- Dbmaj7(#11)

8b- C- Eb- F- C- Dbmaj7(#11)

[N]

101

197

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

J. GTR.

PNO.

U. BASS.

DR.

C- D<sup>b</sup> maj7/#11

C- D<sup>b</sup> maj7/#11

C- D<sup>b</sup> maj7/#11

C- D<sup>b</sup> maj7/#11